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THE BRIDGE OF SIGHS

Photoplay in 9 reels

From the novel by Michele Zevaco

Produced by the Unione Cinematografica Italiana, *in Rome Italy*

Author of the Photoplay ~~(under section 62)~~ *(under Sec. 62)*

~~Unity Pictures, Inc. of U.S.~~

*Unione Cinematografica Italiana, Italy*

## THE BRIDGE OF SIGHS

Produced by ~~UFA~~ ~~UFA~~ ~~Cinematografica Italiana~~ of Rome, Italy.

The splendour of the Venetian Republic, with its monuments reflected in the lagoon, forms the picture whereby the convincing history of love, hate and revenge develops with progressive dramatic interest which after many changes, ends in the spectacular marriage of the Doge with the Sea.

A charming night in May when all Venice acclaims the names of Roland and Eleonora exalting them as symbols of liberty and of love, three evil persons weave the most horrible plot, so that the family of the Doge Candiano may fall into ruin and die.

The nobleman Altieri, mad with passion for Eleonora Dandolo, mortally hates Roland Candiano, the handsome and Herculean son of the Doge. The grand Inquisitor Foscari covets the Dogale seat. The queen of courtesans Imperia is madly in love with Roland who does not care for her.

These evil persons with their hates, their ambitions, their exasperated passions and their wild instincts plot and the conspiracy extends and spreads its tenacles in the dark. Venice rejoices, ornamented with jewels of lights and color, on the happy eve of Roland and Eleonora's marriage. But the fete of love changes into one of sorrow.

Not the white nuptial chamber and the kiss of the beautiful bride, but the "BRIDGE OF SIGHS", that resembles an enormous sarcophagus suspended over the black waves, and is the symbol of death because everyone who passes there, said farewell to hope, to life, to love..... The anger of the convict guard will welcome the generous Roland falsely accused of having killed Giovanni Davila, who, instead, fell under Imperia's dagger.

At the same time the Doge Candiano, after the infamous accusation of having conspired against the Republic, is condemned to be blinded; and Altieri may lead to the altar Eleonora, the sweet and sad girl who sees her dream of happiness disappear in a moment.

Roland's perfidious enemies have thus gained their end.

The figures, historical or fantastical, real or traditional, move on through that tumultuous period of Venetian life in which the superb Queen of the Adriatic, recalling much of the most resplendent era of her past, would like to join supreme grandeur to the violence of invincible power, veiled by tired shadows of decadence.

They move and act in the complicated plot, which always rich in suggestive scenes, sometimes revived by a breath of poetry, in parts of impetuous episodes of adventure the personages who only smile at our imagination through the romantic epoch of the Doges.

It seems, for a brief turning of pictures that the dark forces of evil have the advantage. The deep mysterious eyes of Imperia smile perfidiously, satisfied by her atrocious revenge and Foscari has obtained the coveted Chair. Altieri eagerly desires the moment in which the bride must give her pure lips to his long awaited kiss.

But the struggle begins strong, close, pressing between the victims who rise up and the evil persecutors.

In a series of audacious scenes Roland escapes from the horrible wall of the Inferni with the help of Scalabrino, a bandit, whose life had been pardoned and who had promised him his gratitude. Scalabrino, in an

anxious desire of rehabilitation, puts all his men at Roland's disposition who prepares to reconquer his position. The memory of Eleonora grieves the strong son of Candiano; the thought that she has betrayed him and that she is in the arms of Altieri tortures him.

But Eleonora has heroically remained loyal to her old and forgotten love. Roland alone will be able to take the first divine kiss from her lips

She implacably repulses Altieri who longs for her and desires her and she proudly opposes his brutal desires.

Roland, with the faithful Scalabrino, meanwhile commences a gigantic battle against the obstacles that fate and his enemies spread in his path.

He rises up against the intrigues like an example of incomparable daring and wonderful tenacity, together with Scalabrino he faces the dangers, overcomes the barriers and foils their plots.

Two ideals are at the height of his dreams and he wishes to reach them at any cost: to free Venice from an evil tyranny and to see Eleonora again.

Once more, in the heart of the hero there is the ideal of the beloved woman to put on a footing with that of the Country which he equally and desperately loves.

In the action, at this point, enter the people whom Roland enraptures and leads. The people, good and proud of the city on the lagoon enured in every century to martyrdom and struggle, see in the son of the ex-Doge Candiano their liberator and offer him their precious help of faith and arms.

Roland, at the head of his soldiers, enters the city and is proclaimed Doge. The spotless purity and the fervent love of Eleonora are the long looked for reward for his past sufferings.

Altieri incapable of surviving his defeat, kills himself, while Imperia is killed by the bandit Sandrico.

Scalabrino sets fire to the Admiral's ship on board of which is Foscari, the usurper, and in the fiery background of the flames the events seem to hold a symbolic meaning, which affirms the eternal power of Venice risen to a new era of liberty.

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Washington, D. C.

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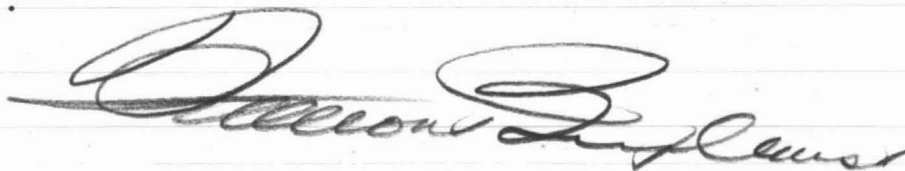
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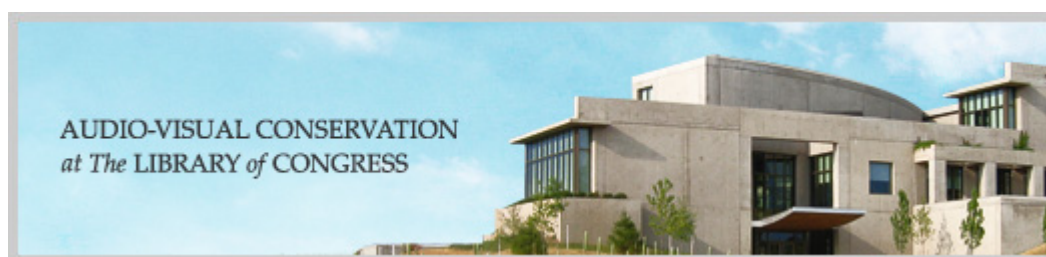
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